
Study of Intertextuality in *Cahoot's Macbeth*: A Kristevan Reading

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Abstract: The theory of intertextuality, which is proposed by Julia Kristeva is not the starting point for the textual interrelations. This paper considers the main traces of intertextuality through literary development. The intertextuality is being discussed in variety of viewpoints and Kristeva's model is applied for studying Tom Stoppard's *Cahoot's Macbeth* as the contemporary play which is made on its Shakespearean bases. There are many traces that all together prove the Kristevan theory of Intertextuality, asserting text as "mosaic of quotations". Tom Stoppard uses different techniques in producing this play. Stoppard, in *Cahoot's Macbeth* restates the story of *Macbeth*, for his political and satirical intentions in the totalitarian social and political context of Czechoslovakia in the second half of the twentieth century in the Eastern Europe. There are many ellipses and compressions to make it more qualified for performing in a modern society. This play can be studied based on Kristevan notion of intertextuality in two levels. There are processes of deconstructing and reconstructing meanings in horizontal level between the play and the audience while in vertical level, this play is enrooted in Shakespeare's works. Intertextuality causes the literary productivity and the excessiveness of interpretations due to the dialogic nature of language.

Keywords: Ambivalence, Dialogism, Semiotics, Intertextuality, Texts Within Text

1. Introduction

Tom Stoppard has dedicated the play to the Czechoslovakian playwright Pavel Kohout. He, in the preface to the play, expresses some events that he has been inspired with in writing the drama. He travels to Prague, his homeland, in January 1977 when the Czech dissidents have published Charter 77, in favor of their civil rights, meeting the Czechoslovakian playwright, Pavel Kohout who as many writers and actors had been forbidden to do his career and Pavel Landovsky, a prominent ex-actor. Stoppard (1980) in the introduction to the plays *Dogg's Hamlet, Cahoot's Macbeth* says: "one evening Landovsky took me backstage at one of the theatres where he had done some of his best work. A performance was going on at the time and his sense of fierce frustration is difficult to describe" (2). A year later, in a letter that he receives from Kohout, it was written that he could not live without theatre and has tried to find any possibility to perform drama in spite of situations; hence, he

has gathered a Living-Room Theatre group what he calls: LRT. They perform privately *Macbeth* at any request in the home of the spectators, the band consists of two outstanding banned Czech actors, Pavel Landovsky and Valasta Charmostova who starring *Macbeth* and *Lady*, a prominent forbidden singer Vlastimil Tresnak who plays *Malcolm* and makes music beside two others. "I think, he wouldn't be worried about it, it functions and promises to be not only a solution for our situation but also an interesting theatre event" (ibid 3).

Cahoot's Macbeth is stuck with a comma to another play, *Dogg's Hamlet*; the two plays are considered to be as a twin which should be performed together; Stoppard (1980) in the introduction to *Dogg's Hamlet, Cahoot's Macbeth* points that: "the comma that divides *Dogg's Hamlet, Cahoot's Macbeth* also serves to unite two plays which have common elements: the first is hardly a play at all without the second,

which cannot be performed without the first" (1). Considering the play, Levenson (2001) says that: Stoppard arranges long quotations from some of his favorite writers side by side with long quotations from his own experience, allowing the passage to comment on one another. All of the familiar borrowed devices appear – from play within a play to puns and syllogisms – but here dispersed through the action, often as parts of quotations and therefore in their original context. (163).

The playwright enters Easy and Dogg's language from Dogg's Hamlet to the second. Stoppard in these two plays entangles the arbitrary role of language; he, moreover, in these political plays deals "more directly with overtly political issues... and Czech violations of human rights" (Delaney 32). He who had suffered from Nazism totalitarian standards was against Communist civil suppression in Czechoslovakia at the period called Normalization. In Cahoot's Macbeth, Stoppard as a Western European author looks on the Eastern European sense of absurd living in a restricted society.

2. Methodology

It is highlighted that among the intertextuality's most practical applications and functions is "(re) evaluation by means of comparison, counter-position and contrast" (Orr 7). The interpretation is the process of extracting meaning out of a text. There is no doubt that any writer of a text is a reader of the text before being a creator; therefore, the work of art is made of many references, quotations and influences. "Works of literature are built from systems, codes and traditions established by previous works of literature" (Allen 1).

Jonathan Culler (1976) names the notion of intertextuality as: The paradox of linguistic and discursive systems: that utterances or texts are never moments of origin because they depend on the prior existence of codes and conventions, and it is the nature of codes to be always already in existence, to have lost origins. (1382).

Kristeva, in opposition to many other critics cares about the author's and the reader's personal life, as in *Encyclopedia of Literary Critics and Criticism* is mentioned: As Kristeva proceeds with her psychological analysis of the author, her study intermingles details from the author's works and life on an equal footing, in opposition to the caveat of many other critics, that a writer's biography must not be literally equated with the writer's creative life. Kristeva then appeals to the reader's personal psychological experience, at times in a hypnotically suggestive tone, to verify the universality of phenomena such as sadomasochism and the oedipal complex. (Murry 637).

Kristeva, here, concentrates as Payne (2010) states: "elaborating a theory of emergence of subjectivity within language" (284).

While it is difficult to explain what makes sense from a new instance of a discourse, intertextual codes may help us to solve the problem. The notion of intertextuality means that in order to read is to put a work within a space, relating to other

works and to the codes existing in that space. Writing is also the same activity; as it has been mentioned earlier: any writer is a reader before being a creator. Considering the application of intertextuality in reading literature as well as its writing and their differences, Riffaterre (1994) in "Intertextuality vs. Hypertextuality" argues: "identifying relevant sign-system is essential to reading literature, using only such systems is essential to writing literature" (780). The study of intertextuality is not only the investigation of sources and influences, but placing the text in a network within some earlier and possible later texts; therefore, the text is put in the crossroad of other texts.

Textuality is inseparable from intertextuality. Because of their practical, pragmatic, utilitarian aims, nonliterary texts rely on referentiality to carry meaning and on explanatory features to clarify it. By contrast, literary text replaces referentiality with ad hoc linkages from sign-system to sign-system. (Riffaterre, "Intertextuality" 781)

Kristeva's prominent essay, "Word, Dialogue, Text", is "planting out of Bakhtin's various concepts, such as dialogism, carnival, poetic language, as various seedlings in French seedbed of Saussurean linguistics. At each planting out, Kristeva begins overtly with reference to Bakhtin, such that her own contribution can then be inserted" (Orr 26). Kristeva believes that any kind of text is not only a vehicle of conveying information that it signifies but also reveals many reflective language.

The modern linguistic, originated in the theory of language as a sign system of Ferdinand de Saussure (1857-1913); viewing each sign as a two-sided coin of a signified, concept, and a signifier, sound-image; emphasizes that meaning is non-referential. Language, here, is being viewed synchronically. "Humans write and speak to produce specific acts of linguistic communication, parole, out of the available synchronic system of language, langue" (Allen 9). Linguistic signs are not only arbitrary but also differential. The meanings we produce and find within language are relational; they are made out of syntagmatic, combinatory, and paradigmatic, selection, axis of language. Saussure (1974) in the *Course in General Linguistics* writes:

In language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonic differences that have issued from the system. (120)

Intertextuality, as a modern literary and cultural theory, is originated in the twentieth century linguistic; Saussure's emphasis on systematic features of language establishes the relational nature of meaning and texts; however, this idea goes forward and discusses language within specific social situations. The theory of M. Bakhtin (1895-1975) considering language and literature is important to be noted in this spectrum; Kristeva (1941-), in a transitional phase in modern literary and cultural theory, attempts to combine

Saussurean and Bakhtinian theories of language and literature.

3. Normalization in Czechoslovakia

In August 1968, Czechoslovakian representatives accepted an agreement called The Moscow Treaty. Žatkuliak (1998) argues:

The Kremlin's dictate began an era of normalization of Sloval and Czech societies and renewed the rules of neostalinism. The renewal of neostalinism, called normalization by its pursuers, meant re-installation of central directive planning in economic domain, secured the leading role of the Communist party in all domains of social life, suppressed any possibilities for autonomy and self-governance and strictly demanded monopoly of Marx-Leninist ideology in cultural life. (1)

The chief objectives of normalization in Czechoslovakia were its reestablishment of position in socialist bloc and a political environment which placed emphasis on the maintenance of a stable party leadership and its strict control over the population. In January 1977, Charter 77 was founded; it was against normalization focusing on protection of civil and political rights regarding international treaties that were ratified by Czechoslovak state institutions. "Charter 77, was a document originally signed by 242 people, including the playwright Václav Havel, the year that signaled the public start of civil rights movement in Czechoslovakia. The creators were insistent that theirs was not a party struggle of any kind" (Bull 141). Its manifesto is quoted in Bull (2001) as:

Charter 77 is not an organization; it has no rules, permanent bodies or formal membership. It embraces everyone who agrees with its ideas and participates in its work. It does not form the basis for any oppositional political activity. Like many similar citizen initiatives in various countries, West and East, it seeks to promote the general public interest. (142).

4. Vertical Level of Intertextuality in *Cahoot's Macbeth*

The intertextuality in *Cahoot's Macbeth* is in use of familiar characters and structural device; it extends more than themes of the play, it includes as Bull (2001) states: "a pointedly political statement both of solidarity (the connection of texts) and condemnation (the separation of contexts)" (145). The name of *Cahoot* in the title refers to the Czech dissident playwright, Kohout whom Russian invasion had forced to direct plays like *Macbeth* for private performances in order to save theatre from the Communist censorship; the social context in which public performances are illegal and plays cannot be staged but floored privately by a limited numbers of performers are obvious throughout the play. He explicitly rewrites Shakespeare's *Macbeth*; using *Easy* and *Inspector*, characters depicted from *Dogg's Hamlet*

and *The Real Inspector Hound* and applies the language of *Dogg*, a strange and unrecognizable language to the spectators and characters within the play.

Cahoot's Macbeth is a political play which is made through condensation of Shakespeare's *Macbeth*. The play shows the struggle of dissident artists who want to save theatre from censorship of the communist monopolism in the Eastern Europe during Cold War era; the continual interruptions of the performance by different elements as the arrival and departure of the *Inspector* and the secret police, the truck driver, police siren and etc. show the efforts of totalitarian regime to control the discourse of society.

5. Ambivalence

It has been quoted from Allen (2000) in pervious chapter that "Authors of literary works do not just select words from language system, they select plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from pervious literary texts and from the literary tradition" (11). Stoppard in *Cahoot's Macbeth* rewrites the Shakespeare's *Macbeth* in a faithful plot manipulation; Levenson (2001) states: "Stoppard's ambivalence toward Shakespeare may be more pronounced in *Dogg's Hamlet*, *Cahoot's Macbeth* than anywhere else" (165). Some characters and actions are reduced to fulfill the necessity in the shortage of the opportunity in the play performance as well as the social and political contexts; therefore, comparing with *Macbeth*, many paralleled characters like *Donalbain*, *Wounded Capitian*, *Macduff's wife*, *Lenox* and etc. have been omitted. Stoppard in order to bring dynamicity to the performance of *Cahoot's Macbeth*, compacts different acts and scenes of *Macbeth* to an undivided performance suitable to be performed in a "living room of a flat" (Stoppard 39); for instance, *King Duncan's* approach to the castle accompanied by *Malcolm*, *Donalbain*, *Banquo*, *Lenox*, *Macduff*, *Ross*, *Angus* and *Attendants* in Act I, Scene VI of the *Macbeth*, is suggested by Stoppard as: "Duncan is approaching, accompanied by *Banquo* and *Ross* and by two *Gatecrashers*, uniformed policemen, who proceed to investigate actors and audience with the flashlights before disappearing into the wings" (42).

Stoppard runs and jumps continually in Shakespeare's linear plot; for instance, the play starts as *Macbeth* in thunder and lightning with the short dialogue of *Witches*, then, scenes one to three of *Macbeth* are compacted with "the four drum beats" (ibid 39). The play is inaugurated with the same point where *Macbeth* is started; however, it is continually diverged from *Macbeth* plot and returned to it. The play is open in thunder and lightning as *Macbeth* with the dialogue of three *witches*;

1. ST WITCH. When shall we three meet again?

In thunder, lightning, or in rain?

2. ND WITCH. When the hurly-burly's done,

When the battle's lost and won. (Shakespeare 1; Stoppard 39)

Bull (2001) argues that: "their incantations take on a far

more direct significance when placed in Czech context. The battle becomes easily relocated both in terms of the nature of the struggle and, therefore, of its geographical placement” (145).

Stoppard in order to handle the story reduces the subplots of the story as less as possible, omitting some dialogues of characters; he, furthermore, cuts some parts of character's speeches; for instance, the following speech of Banquo in Macbeth;

BANQUO. How far is't called to Forres?- What are these,
So withered and so wild in their attire,
That look not like th' inhabitants o' the earth,
And yet are on't? Live you? Or are you aught,
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beard forbid me to interpret
That you are so. (4)

Being reduced only to three first lines in Cahoot's Macbeth as;

BANQUO. How far is't called to Forres?- What are these,
So withered and so wild in their attire, That look not like the
inhabitants o' the earth, And yet are on't? (39)

Stoppard expresses the words of an absent character in Cahoot's Macbeth with another present character; Ross usually plays the roles of Lenox and Angus, the two noblemen of Scotland, as well as his part in the course of action throughout the play. He, influenced from Czech contemporary conditions, uses this efficient method to make the play capable of performing in the private gatherings, making the play more suitable for his contemporaries due to many economic reasons in time, place and cost.

ROSS. The king hath happily received, Macbeth,
The news of thy success. I am sent
To give thee from our royal master thanks;
And for an earnest of a greater honor,
He bade me from him call thee Thane of
Cawdor. (Stoppard 40)

These lines are just of speech of Ross and Angus in Act I, Scene III; Stoppard sums these lines out of more than twenty lines of speeches between Ross and Angus in the meeting with Macbeth and Banquo; he faithfully has used Shakespeare's words and dictions; however, he uses the first person singular pronoun instead of first person plural pronoun due to the absence of Angus in the play. He also substitutes Ross for Angus; in following instance where in Macbeth is written as:

ANGUS. Who was the thane lives yet;
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labored in his country's wrack, I know not;
But treasons capital, confessed and proved,
Have overthrown him. (4)

Stoppard, omitting five mid lines of the speech, articulates it with Ross as:

ROSS. Who was the thane lives yet;
But treasons capital, confessed and proved,
Have overthrown him. (40)

This is done for the necessity of actions, speeches and the present participants; it can be said that Stoppard substitutes the character whose speech is the nearest to the omitted one. He articulates speech of Lenox even with Macbeth due to his presence in the scene, in Act II, Scene III, Shakespeare says:

MACBETH. What is't you to say? The life?

LENOX. Mean you his majesty? (11)

Whereas Stoppard puts this dialogue to the complex questions and uttered with Macbeth as:

MACBETH. What is't you say? The life? Mean you His Majesty? (49)

Or in other place, Stoppard puts following speeches of Macbeth and Lenox in Shakespeare's together;

LENOX. Those of his chamber, as it seemed, had done 't:

Their hand and faces were all badged with blood;

So were their daggers, which, unwiped, we found

Upon their pillows:

They stared, and were distracted; no man's life

Was to be trusted with them.

MACBETH. O, yet I do repent me of my fury,

That I did kill them. (12)

Articulating with Macbeth, S expresses it in Cahoot's Macbeth as:

MACBETH. Those of his chamber, as it seemed, had done 't:

Their hand and faces were all badged with blood:

So were their daggers which unwip't we found

upon their pillows;

Oh yet I do repent me of my fury

That I did kill them. (49)

The dialogue between Donalbain and Malcolm in Act II, Scene III of Macbeth is changed to as aside in Cahoot's Macbeth, because in the second Donalbain is not presented by Stoppard.

6. Sound in Act

Stoppard uses the aural sense of spectators to achieve his reproduction of the Shakespearean's; sounds instead of speeches are applied by Stoppard to shorten the speech of characters and to strengthen the common experience between spectators and characters. These sounds are mainly used symbolically in the play; in Act II, Scene II, Lady Macbeth says: "It was the owl that shrieked, the fatal bellman, ..." (Shakespeare 9). The same scene is rewritten in *Cahoot's Macbeth's* stage direction as: "Exit MACBETH. Sounds of owls and crickets. Enter LADY MACBETH holding a goblet.... Owl and crickets" (Stoppard 43-4). To make the event more tangible, Stoppard here shows what Shakespeare says; Stoppard does not suffice these sounds, articulating with Lady Macbeth what she and spectators has heard:

LADY MACBETH. I heard the owl scream and the cricket cry. (44)

Bull (2001) argues: "when Macbeth returns to say that he has murdered Duncan, Stoppard accompanies his "I heard the

owl scream and the cricket cry” with the offstage sound of a police siren approaching the house” (145). This sound in *Cahoot's Macbeth* as owl's and cricket's in *Macbeth* encompassing meanings that foreshadow the oncoming events.

Stoppard uses sounds not only as a preparing element for increasing the effectiveness of the play; but also as a medium which helps performing of the play economically in order to conquer over the shortage of time and the limited number of the players in the performance. He benefits from the spectator's auditory sense side to side with their visual images; Shakespeare, in Act IV, Scene I, shows three apparitions, an armed head, a bloody child and a child crowned with a tree in his hand that respectively speak to Macbeth as follow:

FIRST APPARTION. Macbeth! Macbeth! Macbeth!
Beware Macduff;

Beware the Thane of Fife – Dismiss me. – Enough.

SECOND APPARTION. Macbeth! Macbeth! Macbeth! –

THIRD APPARTION. Be bloody, bold and resolute: laugh to scorn

The power of man, for none of woman born
Shall harm Macbeth.

THIRD APPARTION. Be lion-melted proud, and take no care

Who chafes, who frets, or where conspirers are:

Macbeth shall never vanquished be, until

Great Birnam wood to high Dunsinane hill

Shall come against him. (21)

Stoppard uses a few vocal instruments in the stage, writing in the script: “the apparitions of Shakespeare's play are here translated into voices, amplified and coming from different parts of the auditorium. Evidently Macbeth can see the Apparition from which each voice comes” (61); then, there are the same speech that uttered with the apparitions from three different voices which the third one is a child's voice.

7. Language

The reductions of speeches which are existing abundantly in *Cahoot's Macbeth* comparing to the Shakespeare's, make the language of the play less poetic in favor of the meaning; the shortage of time to perform, the rigid social conditions of the twentieth century, and the political barriers of the Eastern Europe, specially Czechoslovakia are the main reasons for Stoppard to concentrate on the main ideas of Shakespeare's play and make the *Cahoot's Macbeth* more appropriate for the contemporary theatrical performance. The number of images and symbols are reduced in this play; for instance, in *Cahoot's Macbeth*, the following passages are omitted from the speech of Lady Macbeth in Act I, Scene V of Shakespeare's:

Make thick my blood,

Stop up th' access and passage to remorse;

That no compunctious visiting of nature

Shake my fell purpose, nor keep peace between

Th' effect and it! Come to my woman breasts,

And take my milk for gall, you murdering ministers,
Wherever in your sightless substances

You wait on nature's mischief! Come, thick night,

And pall thee in the dunest smoke of hell,

That my knee knife see not the wound it makes,

Nor heaven peep through the blanket of the dark

To cry, “Hold, hold!” (6)

Stoppard puts together the Elizabethan period compacted poetic lines in iambic pentameter of *Macbeth* with the twentieth century common and colloquial speeches of Inspector and an inventory language of Dogg, used by Easy to show the conventional role of language. Meaning, hence, does not exist in the sound image of the speakers or to say linguistically in the signifier, there is no absolute signified which encompassing the meaning; meaning in this play is not limited to the border of sign system and semiology. Stoppard in a motto clarifies the relativeness of meaning as:

INSPECTOR. Who's to say what was meant? Words can be your friend or your enemy, depending on who's throwing the book, so watch your language. (51)

8. Thetic Phase

Stoppard plays with the notion of Kristevan thetic phase in the final scenes of *Cahoot's Macbeth*. In thetic phase, nothing is fact and everything is symbolic; the words are only graphs on the page or voices in the air. There is no absolute signified to which the signifier assigns; there are only a galaxy of signifiers. Easy who is recruited from *Dogg's Hamlet* speaks in Dogg's language which is unfamiliar to the characters and audiences. The dialogue between characters only is communicated by Easy and Cahoot who finally reveals that the language is “Dogg” (66):

EASY. Useless, git. [* Afternoon, sir.]

INSPECTOR. Who are you, pig-face?

(INSPECTOR grabs him. EASY yelps and looks at his watch.)

EASY. Poxey queen! [* Twenty past ouch.]

Marzipan clocks. [* Watch it.]

INSPECTOR. What?

HOSTESS. He doesn't understand you.

INSPECTOR. What's that language he's talking?

HOSTESS. At the moment we're not sure if it's a language or a clinical condition.

CAHOOT. Useless [* Afternoon.]

EASY. (Absently) Useless (then see who it is.)

Cahoot! Geraniums! [* How are you?]

INSPECTOR. Just a minute. What the hell are you talking about?

INSPECTOR. Well, why can't he say so?

CAHOOT. He only speaks dogg.

INSPECTOR. What?

CAHOOT. Dogg.

INSPECTOR. Dogg?

CAHOOT. Haven't you heard of it?

INSPECTOR. Where did you learn it?

CAHOOT. You don't learn it, you catch it. (64-6)

The thetic phase, in this play, causes language dynamic feature which helps the playwright to escape from the imposed limitations resulted from the outside pressures that the Czech normalization is only a sample. The INSPECTOR who can't understand Dogg's language says: "May I remind you we're supposed to be in a period of normalization here" (66). He expresses his inability into phone when he says: "How the hell do I know? But if it's not free expression, I don't know what is!" (67).

The closing scene of the play, dealing with the *Macbeth* final act is rewritten in Dogg's language; all present characters unless Inspector speaks in this inventory language. The act starts as:

LADY MACBEH. (Dry-washing her hands.) Ash-loving pell-mell on.

Fairly buses gone Arabia nettle-rash old icicles nun. Oh oh oh.

[* Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand] (67).

There is a contrast in language use during this final scene; the audiences hear a vague language that is neither understandable nor familiar; this language which is called Dogg should be translated to English to be conceived. The signifiers are not signifying the conventional signified; there are only signifiers; nevertheless, the only character whose speech is recognizable is Inspector. Stoppard questions the practicality of language in communication. The pragmatic role of language is changed so that the spectators cannot comprehend anything if they rely on their competences. Easy finally speaks in Shakespeare's language while characters of *Macbeth* are speaking in Dogg.

MALCOLM. Albaster ominous nifty, blanket noon

Howl cinder trellis pistols owl by Scone.

[*so, thanks to all at once and to each one, Whom we invite to see us crowned at Scone.]

EASY. Double double. Double double toil and trouble. NO. Shakespeare.

Well, it's been a funny sort of week. But I should be back by Tuesday. (71)

9. Phenotext & Genotext

Stoppard plays with the phenotext notion of meaning in the dialogue between Inspector and Macbeth discussing about constitution and law; their understandings are not the same. Stoppard uses this for his satirical intention, this dialogue explicitly refers to the Czech political restriction for art and artists; it also shows different interpretations of law by each party. The different meanings resulted from the various levels of meanings, genotext and phenotext cause humorous effects to audiences; the phenotext and genotext meanings, also, help Stoppard in rearranging the comic relief scene variously from *Macbeth*. Inspector's reference to the doghouse condition for the MACBETH who is played by Cahoot and the distance between phenotext and genotext in his consideration, Cahoot's pretention and audience understanding cause a comic act which also satirizes the

authoritative power that forces art and artist to be followers and not the flag bearers.

MACBETH. We obey the law and we ask no more of you.

INSPECTOR. The law? Section 98, ... - any one acting out of hostility to the state,

MACBETH. We're protected by the constitution.

INSPECTOR. Dear God, and we call you intellectuals! Personally I can't read that stuff. A few years ago you suddenly had it on toast, but when they gave you an inch you overplayed your hand and rocked the boat so they pulled the rug from under you, and now you are in the doghouse.

(BANQUE, henceforth CAHOOT, howls like a dog, barks, falls silent on his hands and knees.)

INSPECTOR. Sit! Here, boy! What's his name?

MACBETH. Cahoot.

INSPECTOR. The social parasite and slanderer of the state.

CAHOOT. The writer. (53)

10. Texts Within Text

In order to decrease the harshness of the play and to control the audiences emotions, Shakespeare in *Macbeth's* Act II, Scene III, succeeding the scene in which Macbeth murders King Duncan, brings a character who is drunkard and seemed to be funny to the stage; he wants to open a continuously knocking door. This comic relief scene mainly is made with the speech of the gate-keeper as he is moving toward the gate. Stoppard is well aware that those criteria of the Porter which are seemed to be funny for Shakespearean audiences would not have the same results for the twentieth century spectators; since, the porter who pretends to be in charge of the gates of hell is drunkard, speaking in a loose conversational style and mentions number of things which were familiar to Shakespeare's audiences but surely are strange to the contemporary beholders; therefore, Stoppard who has prepared the spectators with the police siren creates a contemporary comic relief scene, recruiting his other play's character, Inspector, substituted for the Porter in *Macbeth*. Bull (2001) proves the scene an unusual comedy, he argues that:

The secret policeman's awareness of the political significance of Brecht's work - "putting yourself at the mercy of any Tom, Dick, or Bertolt who can't universalize our predicament without playing ducks and darks with your furniture arrangements," and his assurance, "You've got your rights" (even as he is violating them, and thus denying their existence), to a hostess reduced to monosyllabic responses to his very "actorly" performance introduces a sinister quality to the comedy unusual in English absurdism. (146)

Stoppard in the play pursues the same theme which Shakespeare reveals in *Macbeth*: "Fair is foul, and foul is fair" (1). Inspector, considering the condition in which artists are forced to do trivial acts and jobs says: "You see some went down, but some went up" (52). The same theme is expressed with the different language to make it suitable to the social context in which the play is going to be performed.

The Inspector speech is challenging with the social and political contexts of the Europe and Czechoslovakia in particular.

INSPECTOR. Didn't even say goodbye. Whatever happened to the tradition of old-world courtesy in this country? (46).

The dialogues of the Inspector and Macbeth, in a sarcastic manner show the result of Czech totalitarian government and the limitations of artists for presenting their art in this situation; the situation in which plays can only be performed privately in people apartments. The speeches are funny apparently; however, there is a direct satirical reference to the political restrictions of artists in Czechoslovakia and the supervisory roles of the government which is deputed by Inspector whose authority is to interrupt art flourish. The monopoly is what Inspector asserts when he expresses: "... you've only got one Macbeth. Because I'm giving this party and there ain't no other. It's what we call one-party system" (48)

INSPECTOR. Who are you. Pig-face?

MACBETH. Landovsky.

INSPECTOR. The actor?

MACBETH. The floor-cleaner in a boiler factory.

INSPECTOR. That's him. I'm a great admirer of yours, you know. I've followed your career for years.

MACBETH. I haven't worked for years.

INSPECTOR. What are you talking about? __ I saw you last season __ my wife was with me.

MACBETH. It couldn't have been me.

INSPECTOR. It was you __ you looked great __ sounded great __ where were you last year?

MACBETH. I was selling papers in __

INSPECTOR. (Triumphantly) __ the newspaper kiosk at the tram terminus, and you were wonderful! I said to my wife, that's Landovsky __ the actor __ isn't he great?

INSPECTOR. Could I have your autograph, it's not for me, it's for my daughter __

LADY MACBETH. I'd rather not __ the last time I signed something I didn't work for two years. I was working in a restaurant at the time.

INSPECTOR. There you are, you see. The public's very funny about that sort of thing. They don't want to get dressed up and arrange a baby-sitter only to find that they've paid good money to see *Hedda Gabler* done by a waitress. Tonight Macbeth will be played by Mr Landovsky who last season scored a personal success in the newspaper kiosk at the tram terminus and has recently been seen washing the floors in number three boiler factory. The role of Lady Macbeth is in the capable hand of Vera from *The Dirty Spoon*. (46-7)

Artists metaphorically are presented in this high secret situation as the heroes whose resistance for doing their art against the barriers and obstacles made by the power in rule differentiate them from public; Inspector, on the other hand, symbolizes the government's continual interferences to art involvement and theatre in particular. The inspector's appearance and departure are accompanied with the police

siren in the stage direction as an alarm;

"A police siren is heard approaching the house." (44).

"He exits. He leaves. The police car is heard to depart with its siren going" (55).

"Police siren is heard in distance" (64).

11. Horizontal Level of Intertextuality in *Cahoot's Macbeth*

The main idea which the play is dealing with is the Czech social context resulted from normalization and the imposed limitations to the art especially to the theatrical performances. The play which is categorized as a political work should be analyzed on its social situations of 1970s and 80s. The play is made of a compound story of Shakespeare's *Macbeth* and an authoritative society of Eastern Europe when everything should be controlled by the power in rule. Stoppard (1980) in the introduction to the play writes: "During the last decade of normalization which followed the fall Dubcek, thousands of Czechoslovaks have been prevented from pursuing their careers. Among them are many writers and actors" (2). He also dedicates the play to "the Czechoslovakian playwright Pavel Kohout" (ibid 2).

The intertextuality of this play in horizontal level can be considered in any society where the authoritative power tries to control all aspect of people's life especially any form of art; therefore, its performances in different social situations will not result the same effects. The levels of censorship in different societies are not the same; moreover, there are different bases for these limitations. These restrictions may be enrooted in different ideologies, religions, traditions and conventions. The Inspector who is presented to delegate the legislative power will be a dynamic representation of this limitation in different societies; he can be the indicator of any restriction for the free presentation of art in any society; therefore, the play's re-reading and re-performing in diverse religious, political and social restricted contexts will bring different meanings. The play in other word is detached in some scenes from *Macbeth* to deal with the social situations and the role of governing power. Any performance of the play will bring different meanings and justifications in different societies. The audiences may recognize some corporate experiences with the main character, Cahoot who is staring Macbeth in the play within the play.

12. Conclusion

The play shows the struggles of dissident artists in Czech to save theatre performances from censorship by holding L R T. The theatre stages are substituted with living room flats. The re-performance of the *Macbeth* in *Cahoot's Macbeth* is continually interrupted by different events like arrivals and departures of the Inspector, the sound of police siren, the entrance of Easy from *Dogg's Hamlet* and the construction of the wall to show the supervisory power which tries to control art, artists and different social movements in any

authoritative society. The playwright, in order to keep the art from censorship, invents a new language, Dogg, being introduced by Easy a character who comes from Stoppard's another play, *Dogg's Hamlet*.

Stoppard uses Shakespeare's narratives to criticize the power; he in order to escape from the censorships and the limitations of the authoritative power and to destroy the influence of totalitarian discourse adopts the confusing sign system of Dogg language. The playwright through this strategy is released from the monologue of normalizations. The play which is re-written faithfully on the story of *Macbeth* considers the dominant discourse of the Eastern European societies in 1980s and their limitations for any forms of art. The play as a political satire criticizes the neostalinism which tries to monopolize the Eastern societies. The important point that makes the play a masterpiece is representing social and political obstacles generally that can be signified in any restricted society; there is neither any specific place nor times throughout the play but the Shakespearean context of *Macbeth* which is restated.

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